BEYOND the CLOCK

ISSUE 26 $1.50

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BEYOND THE CLOCK

CONTENTS

ISSUE NO. 26 1.50

Pleiades, Inc.

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OPENING COMMENTS (of sorts)

Well, people, this is my third issue; I do hope you have enjoyed reading these pages. As for myself, I feel an absence of "soul"--- in presentation; I am now working on innovative layouts as I have some concept for future articles. Many thanks for staying with me. Now on to some changes.

I have changed subscription rates, but don't be alarmed. Those subs on file as of this issue are not affected. Our ad rates have changed also. In addition, ALL subscribers are allowed one quarter page ad free, so use it.

This month, I have a lot to comment on; I just hope I can make it as brief as possible and not take up too much space.

It appears that Batman will be a featured character in one of the upcoming joint DC-Marvel ventures. It is scheduled to follow the upcoming (and late) Superman-Spiderman book (on sale January 20).

The Caped Crusader will star in a DC production with the Hulk. Len Wein is scheduled to write the story; and the art chores will be by Lopez and/or Giordano. It should be on sale sometime in late '81.

Honestly, folks! What do the Darknight Detective and the jolly, green giant have in common? Not knowing the plot line, I can only guess. It most certainly won't be a team-up in the usual sense. After-all, with the mentality of the Hulk well established, the efficiency of any team effort would be unrealistic. Despite my high respect for the Batman's ability, I view this to be as ridiculous as an amateur trying to manipulate the mechanical arms in a nuclear lab. Moreover, I can't see how guest shots by Captain America and Wonder Woman could make this situation better. (I don't think I need to mention the possibility of Batman in opposition to the Hulk. Anyone remember Spidey's comments when he hit Superman in the 1st joint effort?)

There is one way to salvage this idea--- eliminate Wonder Woman and the Hulk! It would be more believable and realistic to feature Batman either teamed or in opposition to Captain America--- better yet, with Daredevil.

Being an attorney, the odds are more in favor of Matt Murdock meeting Bruce Wayne, a diversified, multi-millionaire. (In addition, they both show a common background in that their respective parents lives had tragic ends.) Their skills would only compliment each other as one is known as "the man without fear" and the other as one who "strikes fear" into the criminal lot.

There will be those who will say that the two are too much alike and their skills are mirrored in the other, but this is ndt the case. The differences in personality (and I believe Wein can define it well) gives a difference in application of similiar skills. Tactical experience is a major difference and could lead to some compromising situations.

I realize that economics are at the heart of the ventures, but I do think serious thought should be made to reader reaction. For example, I will buy this second Supes-Spidey edition; but having read the first I seriously doubt as to whether I'll read the second. Afterall, comic history was made with the first; the second will not have any seeable uniqueness.

Wait! The best (?) is yet to come! These ventures will take place on another earth in which the DC and Marvel heroes coexist. (Has anyone ever noticed the issue number which started all this--- Flash #1 2 3...)

Let's see now, there is an Earth-1, an Earth-2, Earth-3, Earth-X, Earth-Prime, and only God knows what else. My question is this--- If Earth-Prime is where the readers of DC Comics exist, where do the readers of this new Marvel-DC universe live? Has a second dimensional audience been likewise discovered (I refuse to use the word "created.")?

Before going any further, let me define the different universes that we have at this time (A list that will probably need updating before I finish this.)

Earth-Prime:	The Earth where the readers of DC Comics supposedly live. (Flash #179)
Earth-one:	the Earth where the "modern" DC heroes live (Flash #123)
Earth-two:	the Earth of the Justice Society (Flash #123)
Earth-3:	the Earth of reversed events and the super-criminal (JLA #29)
Earth-S:	the Earth of Captain Marvel and company (JLA #135)
Earth-X:	The Earth of Nazi domination (JLA #107)

I dub this new Marvel-DC Earth as Earth-Z; and since Z is the last letter of the alphabet, PLEASE let this be the last Earth. (Alas, unless Barry Allen remarries, a new Earth must be discovered. I will give a Batman-talking-alarm-clock to the first person who can tell me why.)

Now would you like an explanation as to how all these universes could be created? I thought you would.

Let us go back to one second BBB (Before Big Bang). Suddenly, intense energies are released from the primordial mass--- the sphere of influence begins to expand (notice the wording).

As wave upon wave fails to break the sphere, they are resonanted back inward. This resonance alters the vibrational pitch of the "localized" masses--- separating it from the same existence plane, thus creating other areas of influence--- later to become universes. As the plasmas begin to condense because of the cooling, the resonant "waves" continue to mingle with the rest of existence. As matter becomes more defined so does the vibrational boundaries. We now have universes! The differences in vibrational pitches is all that separates the various "wave" universes.

Believe it or not, this theory explains away all the problems created in the DC realities--- the major one being the time differences (or parallel destiny).

Just as there is a difference in time between two identical atomic clocks placed in the basement of the Empire State Bldg. and the other at or near the top, so also is there a difference in the flow of the timestream between universes.

Take for example the two Flashes. Flash-1 and Flash-2 are related in pitch with the only difference is that they are separated by a primary resonance factor acquired by their respective universes--- 1 and 2 for the sake of convenience.

To better explain, let me designate a pattern for each;

Barry Allen--- 1*2*3*4*5

Jay Garrick--- 2'3'4'5'6

Let the first digit stand for the universe; the second-- locale; third-- locale defined; fourth-- identity; fifth-- resonant wave (timestream). (The number should be larger and more defined, but this is for simplification only.)

By altering his vibrational pattern to 2'3'4*4'6, Jay is able to visit Barry. If Barry alters to 1*3*3*4*5, he can transport himself to another place in

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his own universe--- thus having the power to visit any place in the universe, past or future--- instantly. (Have I lost anyone yet?)

This can be supported by Einstein's theory on two-dimensional space and can also explain the seemingly repetition of history, psychic phenomena, and various other little problems. Here the universe (or existence) can be demonstrated simply as a sheet of paper--- bending and twisting (sometimes touching). Now for the tough part!--- How to explain the time continuums.

Using a variation of the Lorenz transformation theorems (look it up, I'm getting tired!), the answer is simple. Tho' the passage of time is the same for both Earth's one and two--- the harmonic distance and resonant speed are not the same. This allows for time to pass faster in one universe, and slower in the other, and yet both use the same amount of time. Still don't follow? Back to the analogy department.

An astronaunt's son is born on the astronaunts twenty-first birthday and remains on earth (to be near his mother, of course while his father begins traveling at the speed of light to a star twelve light-years away. When the astronaunt returns, both he and his son celebrate their twenty-fourth birthday. (While the calendar took twenty-four years for the trip, the timestream only traveled 3 years for the astronaunt.) While this is not exactly what I stated above, it is very similiar. It is therefore possible to solve the DC "realities" with resolution in <u>all</u> cases.

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"POW-KRAK-WHAM":
The Batman TV Series

In the beginning, was Bob Kane, and ... National Periodicals. There were also the go-ahead executives at Twentieth Century Fox TV, and "Batman" was born. The series lasted three seasons, and it went on ... getting sillier and sillier.

In the beginning, though, was Frank Gorshin, night-club impressionist, (later to star in "Copycats"), but unknown, and plunged into the role of... THE RIDDLER. There was no Edward Nigma, just the maniacal portrayal of the slim felon. He had two suits, and a crazy laugh; but he was the best of the guest villains. In the episode "Batman's Anniversary" without a doubt, the series had it's best script. There were real thrills, and a slapstick plot, which gave Frank Gorshin his real opportunity to impersonate Chaplin. The Riddler left to appear once more in "Ring Around the Riddler," in which Gorshin had to struggle through a campy script. The other Riddler was John (Addams Family) Astin, who adopted the Gorshin poses, but couldn't produce the mania of the Prince of Puzzlers.

Talking about maniacal laughter, the menacing Joker, played by matinee idol Caesar Romero, who escaped jail in his first appearance, on the baseball diamond, with springs--- "The Joker's.... Sprung it," Police Chief O'Hara exclaimed--- he sprung it on several occasions, using vintage comedy, a bogus maharajah, pop art, hypnotism, and keys in his crazy duels with the Dynamic Duo. Beware, as his traps always seemed more menacing, and more deadly. Just as deadly as his spite for the forces of law and order in Gotham City. Yes, for me, the classic was "The Joker is Wild."

Next in the super-villain line came the pompous, waddling Penguin; and here I feel Burgess Meredith, a respected Broadway actor, added to the "fourties felon."

The Penguin had been absent from the pages of Detective and Batman for a good many years. Nostalgia, it seems, brought this less-menacing foe back. Meredith was a cowman, a shyster, a womaniser,... why in the second series, he even tried for Miss Barbara (Batgirl) Gordon's hand in matrimony.

From Marvel, Howie Horwitz borrowed the delightful "Egghead," an eggs-troadinary performance by Vincent Price, with a rather low-line in egg "yolks." (Sorry.) He was the arch-typal mad inventor--- but why did the series have him following Olga on a donkey, or trying to purchase Gotham City from an old Indian.

A favorite foe of mine was Roddy McDowal's Bookworm-- a villain who could have been transferred to the four-color pages. The premise was good-- a failed author who plotted crime much like he might have done short stories. His appearance and costume, the puny studious worm that turned, was effective. At the time, Batman and the Detective books were exploiting such uncolorful foes as Mr. Esper, Johny Witts, and the Getaway Genious-- so there wasn't all that much competition.

One miscreant that went from the small screen to Detective was Mr. Freeze. Let me rephrase that, as three actors played the chilling criminal, who I thought owed a great deal to Fox's Captain Cold from Flash. This freezing felon was a womanizer, played by, in turn, the late George Sanders; then surprisingly Otto Preminger (Twentieth Century Fox director-- "Exodus, etc.); and finally by "heavy" Magnificent seven-er, Eli Wallach. An entertaining portrayal with that unhealthy white face, and the silver suit and freeze; I only wish Preminger hadn't tried to copy someone or other with his "cool" remark after each chilling caper.

Are you ready for King Tut (Victor Buound), the campus professor who turned crook when banged on the head. Like Mr. Freeze, the King wanted the world-- not just the loot. Nevertheless, a fair amount of Egyptian research went into these episodes.

I can remember seeing the cat-god at the beginning of one episode, and thinking that the feline fury "Catwoman" was back. Catwoman's destructive love for Batman was transferred from Batman Comics, and the role was played by some really beautiful actresses-- Julie Newmarr, Lee Merriweather, and Eartha Kitt. Catwoman's slinky style thrilled, but her cat-keteers were just a little campy. The Catwoman got a fresh love when she teamed with the Sandman (Michael Rennie).

Cliff Robertson had a rare old time poking fun at himself as "Shame"-- the angry owlhoot who robbed Gotham City. I certainly didn't forgive him for the pastiche gunfight that Batman and Shame fought in the second series; and I don't think that Yul Brynner has anything to fear on his account.

I was puzzled by the appearance of the Archer, when I should have imagined that the Blue Bowman could have been transferred from the comic book pages. It was American "insult" comedian Art Carney who played this role; while another "violent" humorist played gangster, Louie the Lilac, whose crimes coincided with the "Flower Power." By the time Milton Berle had played his first role, the series had become so choppy and corny that it lost a lot of its enjoyment.

If it was "camp" you wanted (and the fans clamoured for it), how about Liberace, as a demented pianist, or Rudy Valee and Glyns Johns as Lord Fogg and Lady Peasoup in the simply awful (or is it awfully simple) "Londinium Mystery." Supposedly set in Swinging London, it was a mixture of mini-skirts, Barnaby Street (ouch), the African Death Bees, and camp, camp, ...

On the female front, Ma Parker, Maroma-- Queen of Diamonds, and many female felons rushed across the screen.

Van Johnson played the Electrical Wizard-- the Minstrel; Maurice Evans was the Puzzler, with his ingenious puzzle balloons; and Walter Slezak was the crazy Clock King. Jervis Tetch (David Wayne) a.k.a the Mad Hatter was a successful transfer from Batman Comics.

Yes, there were more foes; but let's pause for a minute. When we come back, we're going to see the protagonists.

(John Lindley)

YOU DON'T REALLY BELIEVE THAT ROGERS GUY DREW ALL THOSE HUNKY BATMEN DO YOU?
DEADLINE
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FROM PANELS TO BOOKS

A BRIEF HISTORY OF DEVELOPMENT

When would you say the first comic strip was created? Would your answer be the late nineteenth century? Actually, you could go back to as early as the eleventh century; here, not only would you find the first artistic story, but the largest. The Bayeux Tapestry measures 230 feet by 20 inches. and tells the history of the Norman conquest in art. (Unfortunately, the artist(s) weren't credited on this artwork.

The strips and magazines we see today owe their very essence to such tapestries and other works. In a world where the literary level was low, art was the only means of communicating that the general populice had, aside from scribes and religious leaders. For centuries, the pictures had to say it all. Then in the eighteenth century, paneled art (bearing a resemblance to what we know today) began.

With the introduction of dialogue balloons in the late seventeen -hundreds, William Hogarth added satire to strip art. Adding a new dimension to the art, the increasing regularity of the balloon usage brought about the "curse" of today comic reader--- the continued story. This concept was first used by Thomas Rowlandson in his Tours of Dr. Syntax (1812-21).

Coming closer to the present, the Yellow Kid first appeared in 1896; and it is this date that is commonly accepted as the birth to the comic strip (which was to give birth to the comic book less than a half-century later). Richard Outcault's creation was so successful in increasing the circulation of the Pulitzer's World that the Hearst family hired Mr. Outcault to work for them, leaving George Luks to continue the Yellow Kid series for the World. As always, success breeds imitation, and comic strips began popping up everywhere.

In 1897, Rudolph Dirks started the Katzenjammer Kids. The following years saw others such as Happy Hooligan by Frederick Burr Opper (1899); Charles Schultze's Foxy Grandpa (1900); another Outcault creation in Buster Brown (1902); Swimnerton's Little Jimmy (1905); Hairbreadth Harry by Charles Kahles in 1906; and Bud Fisher's immortal Mutt & Jeff in 1907. It was from strips such as these that the term "funnies" was first used. The idea of the "adventure strip" came about in 1924 with the introduction of Roy Crane's Wash Tubbs; and the "funnies" were no longer a funny item.

A new era (The Roaring Twenties) brought about the beginnings of a popularity in comics that was as wild as the decade. The adventurers saw the beginnings of Tim Tyler's Luck by Lyman Young in 1928 and Chester Gould's 1931 creation--- Dick Tracy (assisted by Dick Moores, who after fifty years-- and at age 70-- is still doing a daily strip called Gasoline Alley.) Then there are the generation-spanning creations such as Tarzan (1929) drawn by Foster, and

Caniff's Terry and the Pirates (1929). The science-fiction enthusiasts were well represented in 1929 by Buck Rogers (a Phil Nowlan and Dick Calkins creation), followed by Alex Raymond's Flash Gordon in 1934. In 1937, respect for the comic strip was earned--- Harold Foster's art made Prince Valiant probably the most noted strip ever produced. Another strip which had a unique style was Gasoline Alley by Frank King (1918). This was the first strip to allow the characters to age. (However, for you strip collectors did you know that Corky remained twelve years old for five years?) The reason Frank King allowed the characters to age was simple. When baby Skeeter was left abandoned on the doorstep, Mr. King knew he couldn't let him remain an infant forever. Thus, age entered the strip. (The man who was later to take on the chores of Gasoline Alley in 1956, Dick Moores, started the popular strip Jim Hardy in 1937.)

With the newspaper strip refined to an "art," it wasn't long until someone began trying to put the whole thing together. Thus in the decade of the 30's was born the comic book. The first of these was an advertising giveaway for Proctor and Gamble entitled Funnies on Parade. The first book to be sold on the stands came in 1934 and was titled Famous Funnies. With the introduction of Action Comics in 1938, an explosion occurred and the world hasn't been the same since.

In this short history to the development of the comic book, I've tried to give you a guide to use in order to help you expand your knowledge of the field. Just as stamps and coin collecting generated knowledge for participants, so should comics. The comic has played a major role in the development of industry (and not just those related to the production of the comic). For example, they offered the public a new media for advertising in books such as Buster Brown and Major Inapak.

You'll find that the more you study the comic industry and it's development, the more influencial it was/is on the development of modern history.

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Will trade if you wish; send want list.

BEYOND THE CLOCK
LETTERS

"all the news that's pit to frint"...kmj,BsD

Dear Jim,

Thanks for the copies; they are well done, and the art is good. Your difficulties with the printing of BTC #24 gave me a rueful chuckle: I've gone through this numerous times as a publisher. You certainly handled it well. I wish you all success.

Ian Wallace

(If I have half the success that you've had, Doc, I'll be satisfied. Many thanks for the many hours you've provided me in your books.)

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Dear Jim,

The Beyond The Clock issue was quite eye-catching--- good artwork, especially on the cover. Rich's chronology was interesting (very readable), but interviews aren't really up my own line--- tho' sure to be of interest to your subscribers.

Mike Wahl
5250 Clear Lake Road
Grass Lake, Michigan 49240

(To paraphrase Sir Churchill--- Never has so much been done by so few for so little. Thank you Mike, and my best to the rest of the WSA staff.)

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Dear Jim,

Received my issue of BTC #25 and was very pleased by the interview of me that you printed. Thanks and keep up the good work. Tho' not all that much into comics, I did find the rest of the magazine most interesting. Again... thanks.

From the prose garden,
Ralph Roberts
PO Box 8549
Asheville, NC 28814

(How is "Dolly" doing, Ralph? Seriously, I wish you all the success possible in your efforts. I'm also looking forward to printing one of your stories within these pages. Unfortunately, I don't return paperclips. Sorry.)

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Dear Folks,

I really enjoyed your initial issue of Beyond The Clock. Please find enclosed a check for a one-year subscription.

Keep up the good work and continued luck in the future.

Brian K. Morris
507 Guy Avenue
Georgetown, Ill. 61846

(Many thanks to you, Brian, and to the rest of you who have supported this venture. There was much "skepticism" about the revival of the theme this fanzine sports. We mailed almost 4000 copies of the first two issues, and 1500 this issue. What has surprized me tho', is that very few of the subscriptions are from "old-time" Batmanians. Maybe, we can pick them up as we go along. If not, new friends are more than welcome.)

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People, we would really like to hear from you. Drop us a line, and we'll talk to you about comics or whatever. jrs

COMIC ODDITIES AND BAT-FACTS

by Stephen Weisenbach

In Batman #329, the Morgan dollar held by Scarface is dated 1929 (page 16). This coin is very rare as the Morgan series was discontinued in 1921, and replaced by the Peace Series in the same year.

In Action #350, Superman travels back to a prehistoric time and finds that the sun was red then, and therefore he has no super-powers. But in World's Finest #151, he travels to an earlier prehistoric time and he has super-powers.

Justice League of America #51 contains an ad for Adventure Comics which says that Superman and the Legion appear in it-- but it's Superboy, not Superman.

In Detective Comics #329, first story, page 2, panel 5, Commissioner Gordon refers to a photograph on page 36 of a magazine-- but the photo is shown on the right side of the open magazine, and those pages would have odd numbers.

On the cover of Justice League #39, Green Lantern has yellow gloves.

In Jimmy Olsen #123, first story, page 8, panel 5, Perry says that Jimmy doesn't answer the phone-- but the sound effects indicate a busy signal. The same sound appears in panel 1 on the next page, and Clark identifies it as the sound from Jimmy's signal-watch.

In the Batman story in Detective #399, Commissioner Gordon does not have any eye glasses in any panel. On page 5, panel 1 of the same story, the word "headquarters" is misspelled.

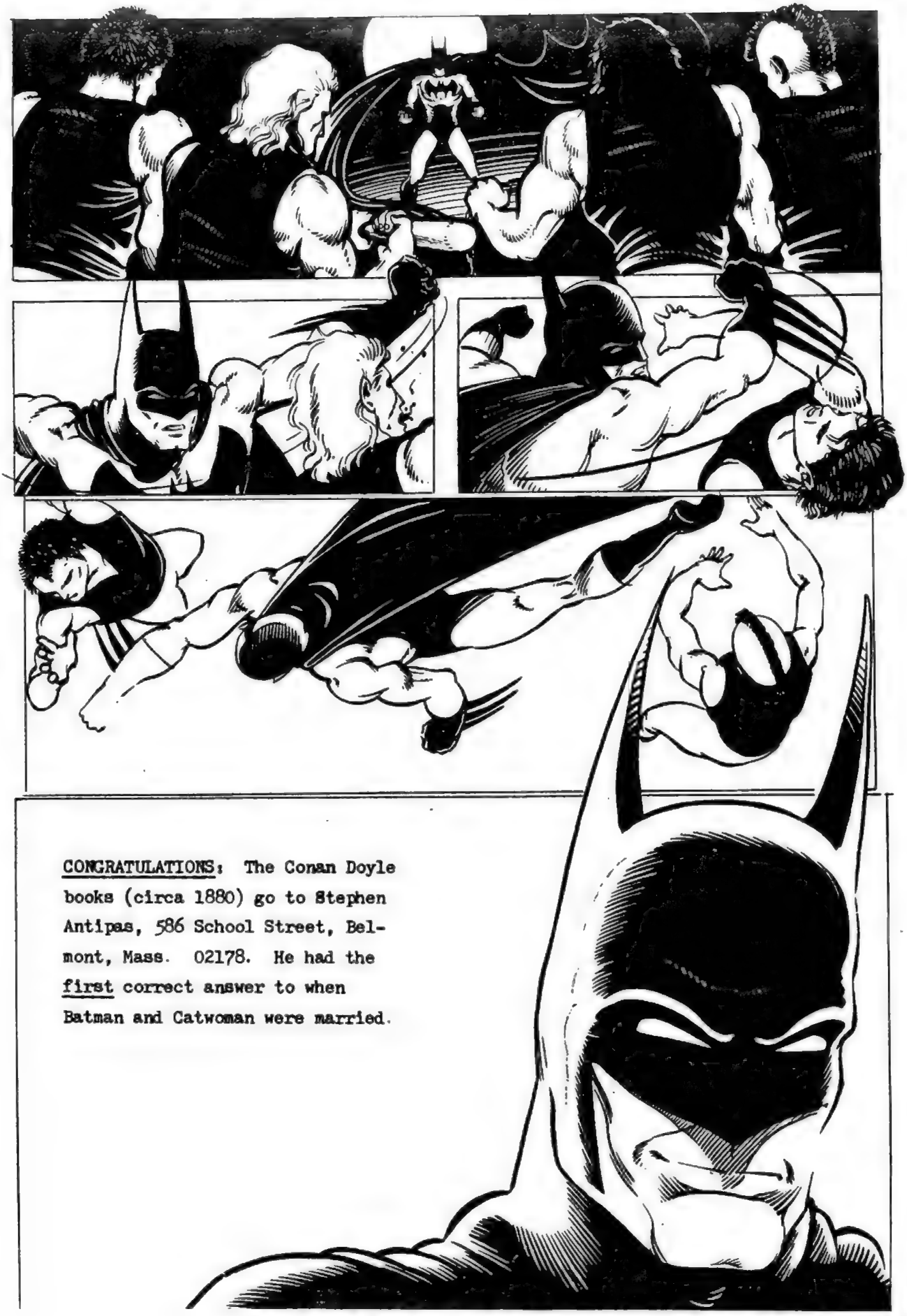
In Superboy #156, first story, page 2, panel 5, a man is trying to decipher a code which reveals Superboy's secret identity, but the paper he is holding says "Superman's secret identity."

In World's Finest #128, second story, page 1, panel 1, and page 2, panel 5, the American flag is shown hung vertically, with the stars in the upper right-hand corner. The correct way to hang the flag vertically is with the stars in the upper left-hand corner.

In Detective #364, first story, page 4, panel 5, Dick's head partially blocks the view of Bruce, and Bruce's body is not shown under Dick's head.

In "Cap's Hobby Hints" in Action #346, the first panel says "Thanks to-- Bruce Wayne and Dick Grayson."

In Superboy #182, first story, page 10, panel 5, it is stated that Bruce Wayne's parents died on November 25. But in Batman #232, page 6, panel 4, the caption states that it was in the summer that they were killed.



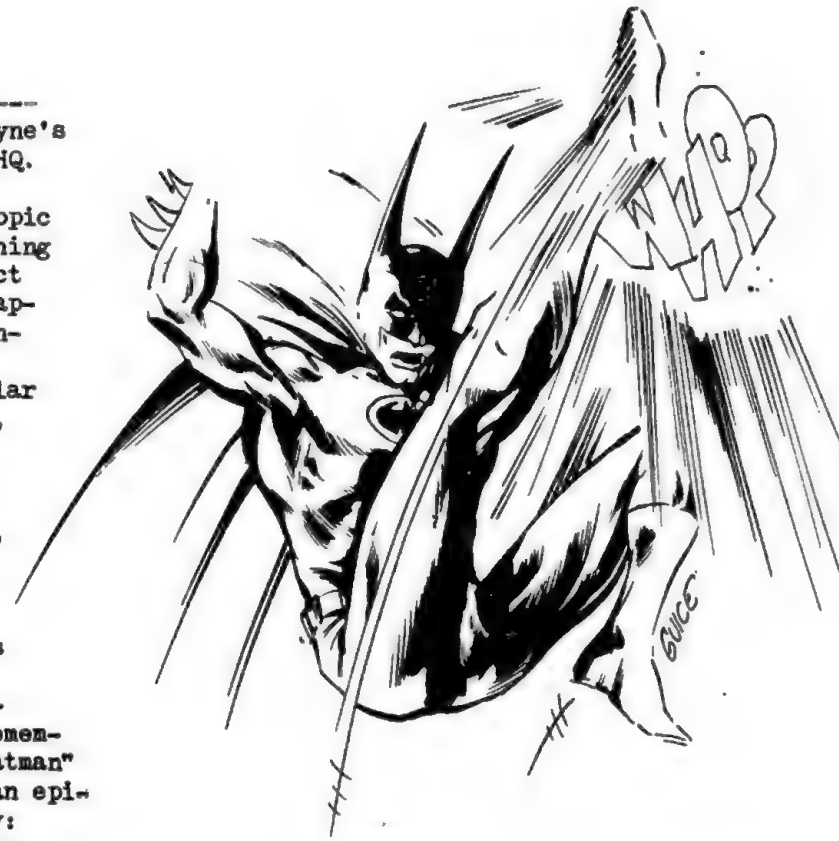
CONGRATULATIONS: The Conan Doyle books (circa 1880) go to Stephen Antipas, 586 School Street, Belmont, Mass. 02178. He had the first correct answer to when Batman and Catwoman were married.

GULACY
© DC COMICS
IS
COMING!

PART TWO-- Batman TV Series

In the beginning was the Batphone--- which linked millionaire Bruce Wayne's house with Commissioner Gordon's HQ.

I'm afraid Bruce Wayne, philanthropic playboy, was interested in everything except women. Wayne's only contact with the fair sex came in his co-appearance with the Green Hornet (incidentally, did you spot the late Bruce Lee as Kato in that particular escarade.). Wayne was dull, dull, DULL!--- president of everything from Gotham National Bank to the Gotham Boxing Board of Control. His hobbies were music, philately, ornithology-- in fact everything under the sun. In effect, he was even more a cardboard cut-out than the Bruce Wayne of the comics Adam West didn't have an ounce of acting talent that his guest gruesomes did. The only time I can remember seeing him in anything but "Batman" was as a space ship commander in an episode of "The Outer Limits". (Eddy: Did you see Mr. West in his western roles on "Bonanza" or "Big Valley"?)



If you wanted acting talent, you could hardly turn to Robin, the Boy Wonder, alias Burt Ward, who was hired for his athletic abilities and size, rather than acting ability. Admittedly, some of the lines he delivered were impossible "Good job, we remembered our Bat-thermal underwear." Robin, however, did have quite an eye for the ladies, especially miniskirted ones.

If solace couldn't be found with Wayne and youthful ward, Dick Grayson, the other two inhabitants of Wayne Manor were far more interesting.

Alfred was a part of the Batman Legend, as much as Kryptonite was a part of the Superman Legend; but Gardner Fox, in an attempt to create a new look Batman, and boost Kane's (Bob) falling sales on the title, dropped Alfred-- shot heroically whilst his mentor was fighting gangsters.

Like the "Penquin", he had to return to aid the Dynamic Duo-- He was of course the perfect butler (Hudson, WATCH OUT); "Mawster Wayne," dusting the Bat-computer disguising himself in ploys for Bruce Wayne. His invention, the "Alf-cycle," may have added creeping camp to his performance; but in the third series when he acted as liasion between Batman and Batgirl, and kept the secret from his master, he was an integral part of the series. If you like, he was very much the "straight" man of the series.

Aunt Harriet (Madge Blake), the fussy mother figure of Wayne Manor, was written into the series. National Periodicals who cashed in on the Batman TV craze like there was no tomorrow, did not include Bruce Wayne's aunt in their plans. Probably, because where millions of adults and even little girls switched on and identified with the mother figure on the screen, the nine to fourteen-year-old who purchased "Batman" and Detective wanted to avoid her at all costs.

Fussy, but funny, she reminded me a little of "Minnie Cauldwell" (actress M. Bryant) in the Northern TV series-- "Cornonation St." Still, she was necessary to the matriarchial society that watched.

My two favorites were deadpan actors, who played Commissioner Gordon and Police Chief O'Hara, to a very large extent... "straight."

Even though William Dozier sent up every under the sun, it was dangerous, in view of mounting violence to send up the local constabulary. O'Hara became the typical "Casey the Cop" figure; and it was up to Commissioner Gordon, who later showed us his father-figure image, to be symbol of city hall.

Gordon was good; no overacting, but a deadpan comedy style who managed to suspend our disbelief in the Dynamic Duo. He was certainly efficient, quite often lost his temper, and was a symbol of authority, without seeming overly pompous.

His daughter Barbara (AKA Batgirl), had about as much character as Bruce Wayne. Wait on a minute; at least she was a little independent with her own flat, and at least she worked for a living, as a librarian; but by and large, the dominoed daredoll was a little lifeless. In "The Surfs Up" episode, we met her boyfriend, and saw a generous amount of cleavage in her rather daring swimsuit. Babs Gordon certainly added a little glamour to the third season of "Batman," being nearer the age of the viewing audience, and the answer to Emma Peel of Britains famed "Avengers."

(ANATOMY OF A PROGRAMME)

It didn't take much to write a Batman script, and it showed. Formula was the word, as each week the same plot appeared.

It was a sunny/foggy/summer's morn in Gotham City when outside the Gotham Museum/Gotham National Bank/Gotham Bakery, a discreet laugh from King Tut/the Joker/the Riddler was heard.

This would invariably be a pointer to the antagonist latest melee of crimes. Set pieces were the traps, varying from the thrilling Bruce Wayne heading down a cliff edge strapped to a hospital trolley ("The Curse of Tut") to Batman being made into a human surf board. (Don't worry, he always survived.)

Then there was the climb up a sheer wall with guest clebrities (I spotted Sammy Davis and Cyril Lord) popping out of the window with "one-liners".

The fights were so stereotyped that they defied comment, and it may seem to some readers that the series was too static to enjoy; not so; those incredible, delightful, absolutely, frightful guest-villains made up for all the deficiencies in plot and action. There it is then, definately enjoyable, and definately a product of the swinging psychedelic mid-sixties.

(John Lindley)

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Joe Desris, 7524 36th Ave, Kenosha, Wisc. 53142 (evenings 414-694-6484)

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WANTED: Covers to Batman #1 and #7. Also covers to Detective #34 and #37. Have over 5000 DC and Marvel comics for trade or will pay cash for these. Contact: James Doyle, PO Box 92, Monticello, NY

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Wanted: any original artwork by Rogers, Adams, and Kane from any Batman story. Contact: Pleiades, PO Box 542, Asheville, North Carolina 28801

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WANTED: Detective # 68, 69, 74, 150, 153, 154, 158, 159, 166, 185, 187, Will pay Price Guide. Contact: Robert Olson, 211 NE 91st, Seattle, Wash. 98115

****

WANTED: Batman items; toys, buttons, premiums, etc. Please describe (condition age, manufacturer). Contact: Gerald Duet 1319 Elizardi Blvd,, New Orleans, La. 70114

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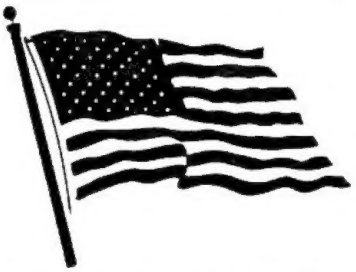

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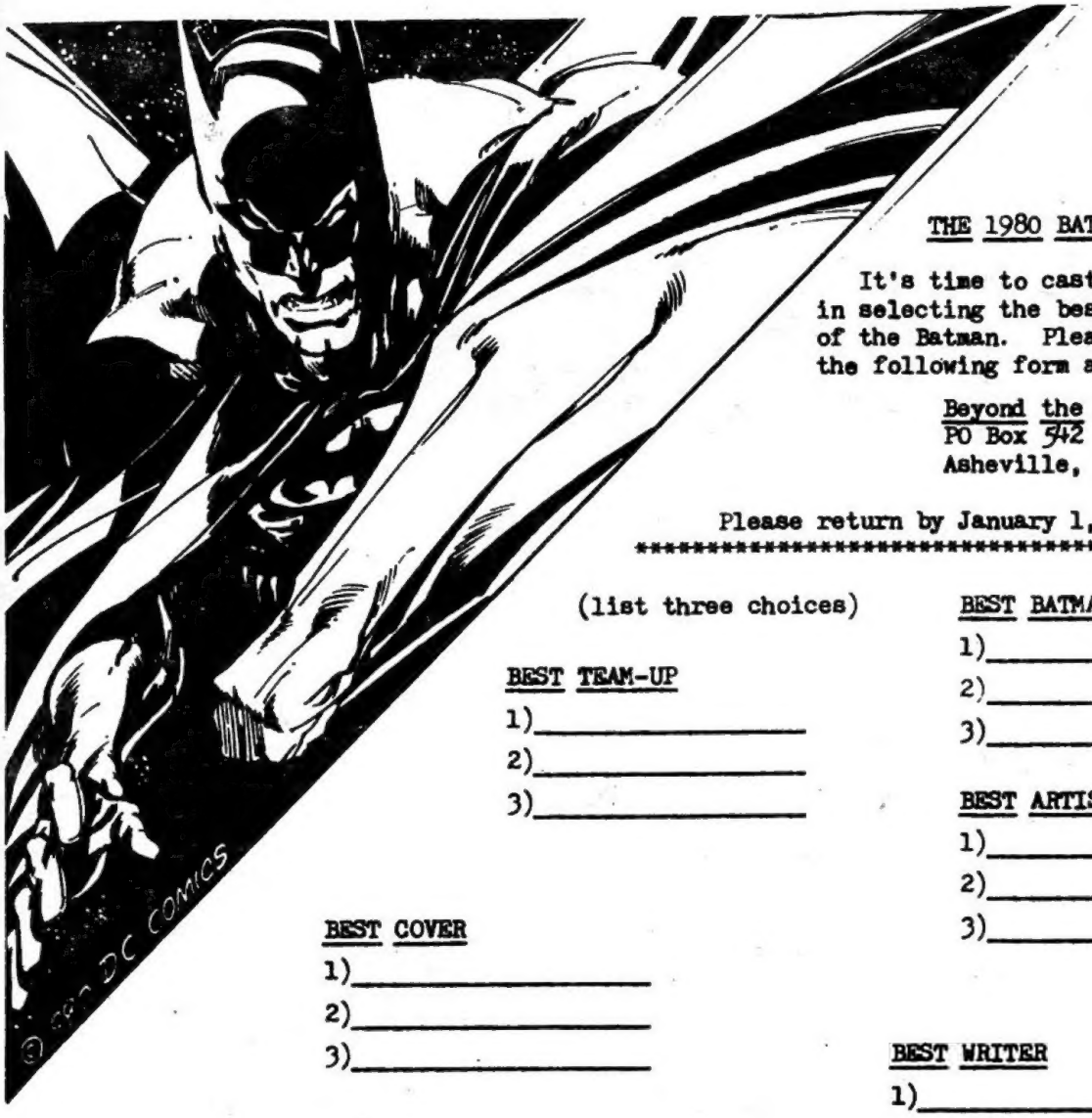

THE 1980 BATMAN POLL

It's time to cast your ballot in selecting the best of the Saga of the Batman. Please fill out the following form and return to:

Beyond the Clock
PO Box 542
Asheville, NC 28801

Please return by January 1, 1981

****

(list three choices)

BEST TEAM-UP

1)_____
2)_____
3)_____

BEST BATMAN STORY

1)_____
2)_____
3)_____

BEST ARTIST

1)_____
2)_____
3)_____

BEST COVER

1)_____
2)_____
3)_____

BEST WRITER

1)_____
2)_____
3)_____

BEST BATMAN FAMILY STORY

1)_____
2)_____
3)_____

BEST OVERALL BOOK

1)_____
2)_____
3)_____

We would also like to know what you consider to be the best Batman comic in your collection.

BEST BATMAN STORY (1939-80)

1)_____
2)_____
3)_____

Best overall cover: _____

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